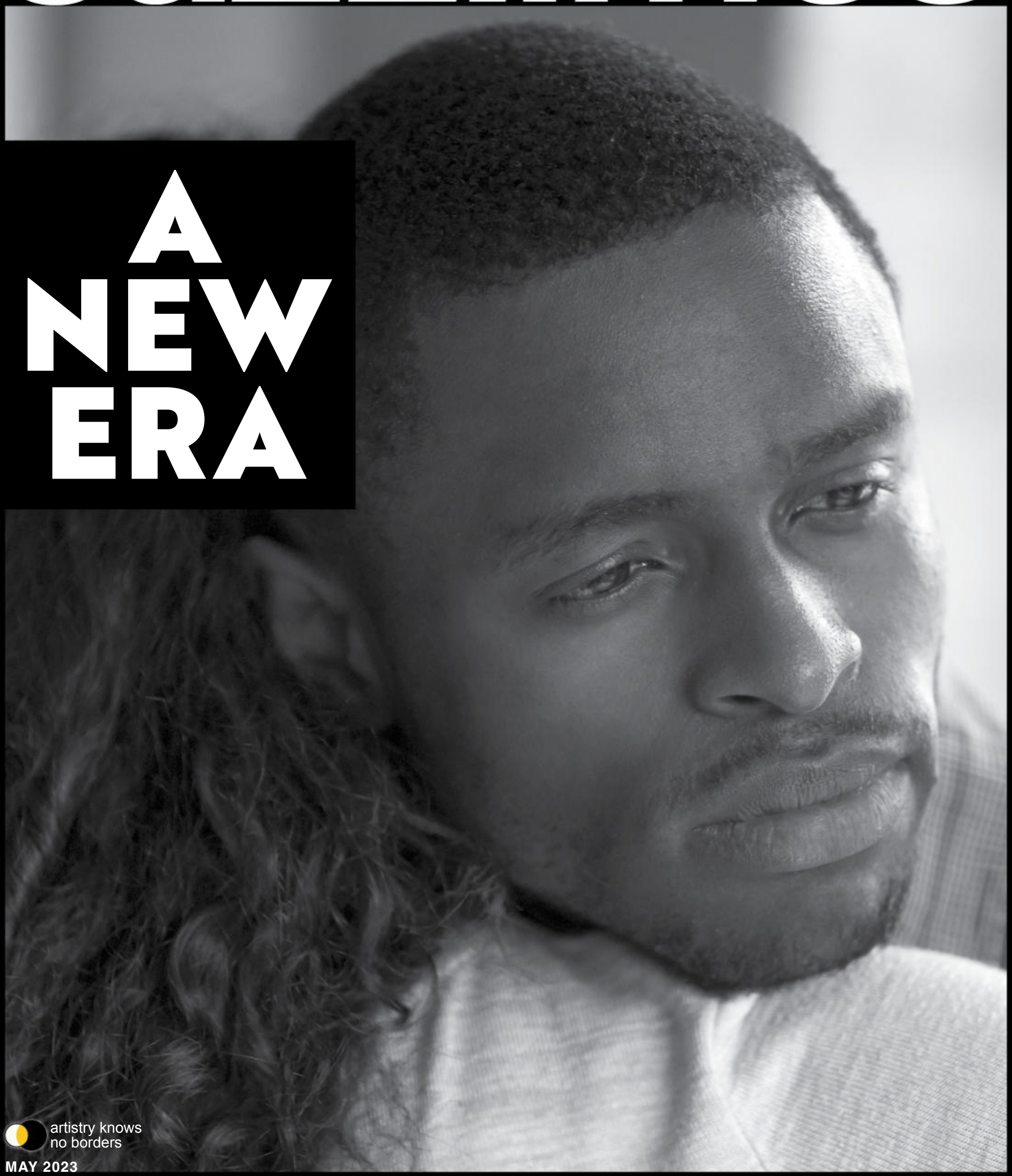
AMERICA'S JAZZ MAGAZINE

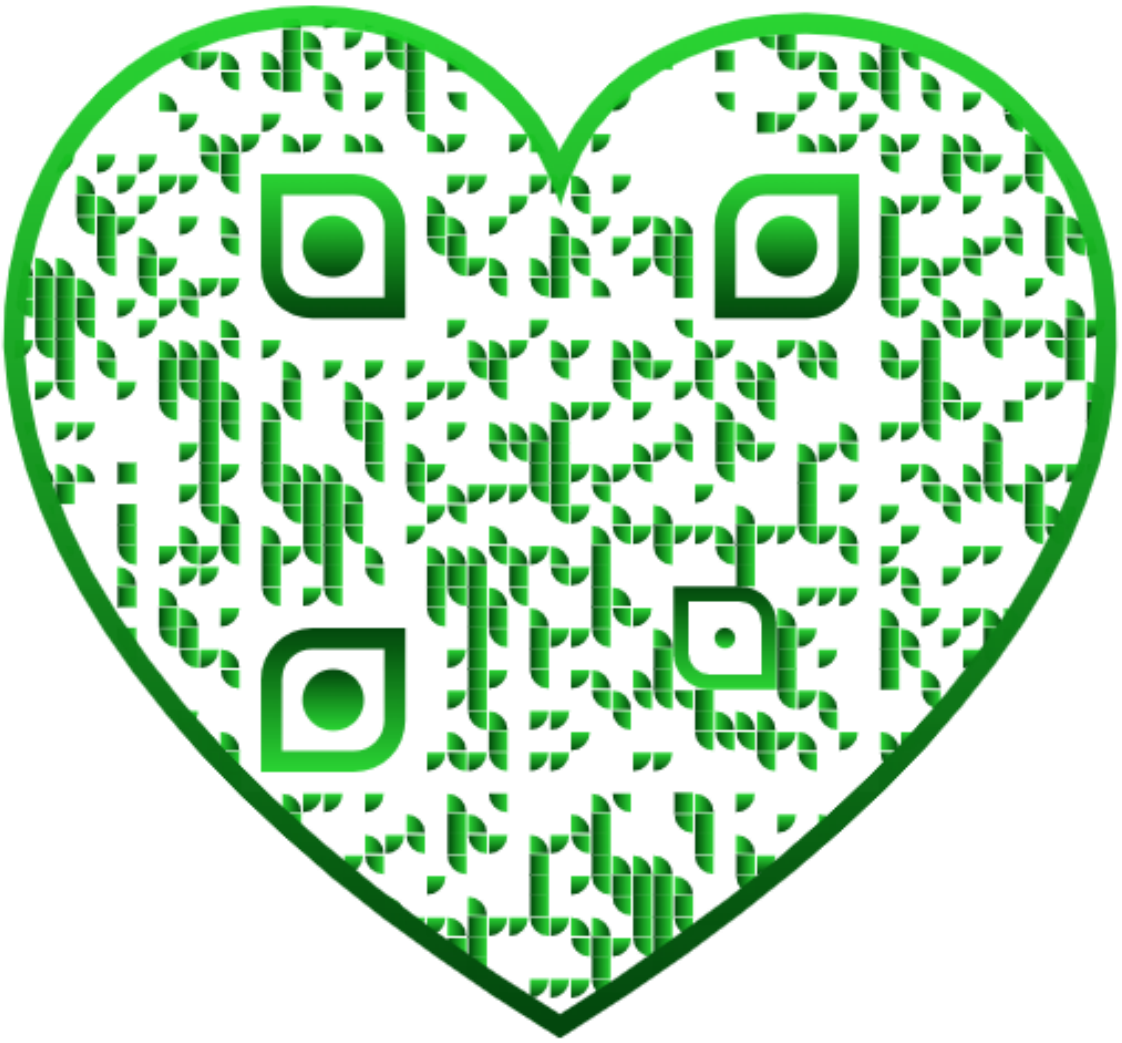
JazzTimes



A NEW ERA

artistry knows
no borders

MAY 2023



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JazzTimes

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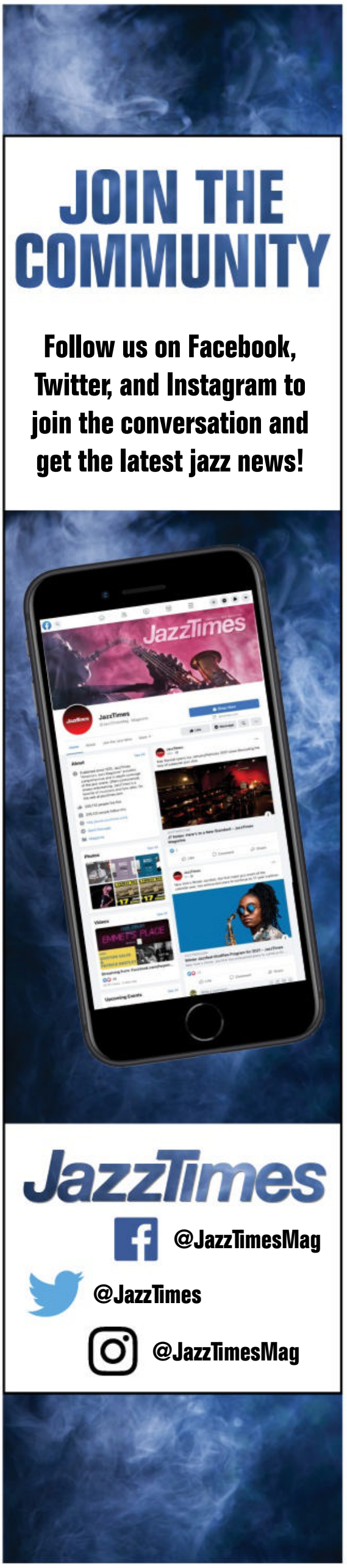

JazzTimes
AMERICA'S JAZZ MAGAZINE

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'ROUND-BOUT

A DAY IN THE LIFE OF
Billy Harper

I do my fair share of traveling and performing, so maintaining a "daily" routine does pose a challenge. I am often on the road at day, playing at night, some days, I am doing interviews, photo-shoots, or attending colleagues' performances, or visiting the horn shop to get my saxophone repaired, or working on new music.

However, there are some things that are part of my daily life.

'ROUND-BOUT

Every day starts and ends with working through music business matters, big and small, with my manager, Morana. It just so happens that she, conveniently and luckily for me, also happens to be my wife, and mom to our son, Prince. Together we tackle all the day-to-day business matters that come with being a professional musician.

Afternoons are a time reserved for our son. Two times a week, we take him to dance class and later grab a bite to eat at "our" diner, then take the long bus ride home so we can play our word game. Other times we run little errands around the neighborhood. Or we order in and have a movie night. When his school schedule allows it, we bring him on the road with us and to concerts. We play music, sing, and dance a lot when we are home, and spend a great amount of time talking about a lot of different things. And we have a whole lot of laughs together, too.

Also, I have consistent Zoom calls with family in Texas and California.

'ROUND-BOUT

ALASKA

FSU Theory/Composition and Jazz Studies Professor Bill Peterson enjoys a break from the Florida sun as he and his wife Rebecca O'Hara hike in Wrangell-St. Elias National Park.

AUSTRIA

Williamburg, VA (yep, not Williamsburg) transplant Howard Curtis enjoys a day off with his kids Thommy and Daniel. Curtis has taught jazz drums in Graz for the past 17 years.

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250 OR LESS
Stories from the Road

Maria Jacobs

Jazz Vocalist and Vocal Jazz Professor at Kent State University

On a Saturday night, circa 2002, I was singing with a jazz trio at the Crowne Plaza Hotel in Redondo Beach, CA. To my wonderment and surprise, in walked the great **Nancy Wilson**, one of my jazz idols. She was with a handful of girlfriends and they'd just returned from the funeral of her friend's father.

I began singing "Who Can I Turn To?" I was singing with my eyes closed and suddenly heard applause. I opened my eyes, to see Nancy stepping up to the microphone. Now I really thought I was dreaming. I handed her the mic, and she finished the song with me. She told me afterwards, her friend requested she sing it.

On the break, Nancy spent about fifteen minutes talking with me. She was so gracious. Since she had just sung herself, she knew the sound system had no monitors, and it was difficult to hear.

"What you're doing now, you're doing on grace alone, because I know you can't hear up here. When I can hear myself, I can rip your heart out," she told me.

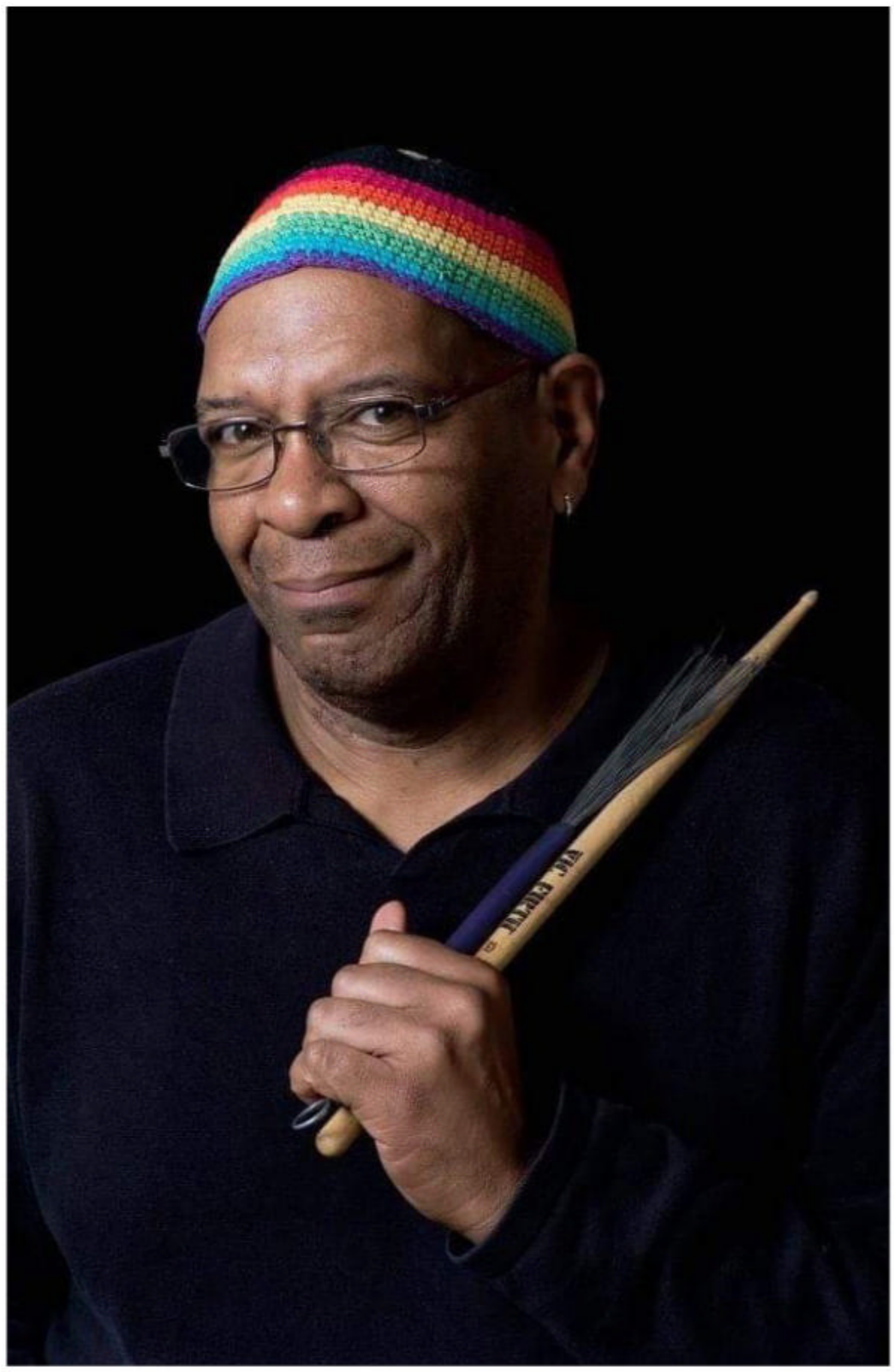
"I don't care what the audience can hear, I need to hear myself, and so do you. Honey, have them get you some monitors if you're going to keep singing with them."

Nancy got her start in Columbus, Ohio with musicians **Hank Marr** and **Rusty Bryant**, whom I also sang with years later while a student at Ohio State.

She was a legend, and she touched my heart.

Howard Curtis

Professor for Jazz Drums in Graz, Austria



March marks a bit over 17 years since I've relocated to Austria from the US. I taught my first class on March 6, 2006 as Professor for Jazz Drums in Graz.

My definition of home is the place where you experience your highest highs and your lowest lows – I'm home.

I've been fortunate enough to work as a tenured professor with brilliant colleagues and talented students.

I've made 27 recordings as a sideman and one recording of my original compositions while in Europe. The projects I accept as sideman are connections with the music and great musical personalities with whom I am thrilled to consort.

One could say I'm free, but none of us is truly free. I do exist artistically within those boundaries. Roman emperor Marcus Aurelius teaches us that, "The noble acceptance of the prison of one's self is the ultimate and only duty of man". I have my trials and tribulations like anyone else.

I studied at a conservatory with a strict classical curriculum – the reality of me ultimately becoming a Professor in Europe's first Jazz university, having competed for this job, and subsequently performing and recording as a Jazz musician throughout Europe astonishes me as much as anyone else!

Clearly not the first career choice, Graz... its geographical location, music, culture, esteemed colleagues, treasured friends, great students, tremendous wife and two sons, Käsespäzle (like macaroni and cheese), Weissburgunder (Pinot Noir), und Kaiserschmarren (desert) is honestly where I'm truly honored and blessed to be.

ILLUSTRATION: SHUTTERSTOCK

A NEW ERA for *JazzTimes*

RIP the April 2023 Issue

Gregory Charles Royal
Editor-at-Large of JazzTimes and CEO,
The BeBop Channel Corporation
(parent company of Madavor Media, LLC publishers of JazzTimes)

WE ARE TAUGHT A FEW THINGS IN LIFE, such as keep your hands on the steering wheel, do not make any sudden movements, and, in corporate America as well as in the courtroom, never, ever be angry. But, on this occasion, in this moment, I have no fear as I take my hands off of the steering wheel. I will make sudden movements and, yes, I am a very, very angry 215-pound Black man.

As I say my peace, I want you all to imagine a world in which Black writers, as a matter of course and almost exclusively, provide the critique, opinion, and coverage of White jazz artists and their music.

Scary, huh? "Welcome to my world, Yoast."

PAYING HOMAGE

Like my debut album, Dream Come True, recorded when I was a 17-year-old boy in 1978 with Geri Allen and Clarence Seay, being at the helm of JazzTimes—now in this moment—is a true dream come true, and it is destiny given the fact that the late Ira Sabin (founder of JazzTimes) believed in me enough to feature that album in the window of Sabin's Discount Records for a few years at the Southeast Washington, D.C., store.

MY CRED

My jazz journey has been a magical one, starting in the summers of 1978 and '79 in New York, living with Art Blakey at the Camelot, playing with the Jazz Messengers, sitting in with Bill Hardman and Junior Cook, meeting Miles Davis with Jim Greene, and later staying with Slide Hampton in Brooklyn while hearing Kevin Eubanks practicing upstairs and playing with him in Slide's World of Trombones — and so many, many more memories from that period.

The point here is that I experienced the great generation, and dammit, that affords me a perspective unique to this moment in time as the first protege of the great generation to head a public company — The BeBop Channel Corporation — and to be able to make a difference in the presentation of jazz. So, I have the cred to tell some beat journalist with his nose in the air to kiss my natural Black ass!

BACKGROUND: SHUTTERSTOCK

KEVIN BACON AIN'T GOT SH%^ ON ME!

A small sample of mostly jazz artists worked or performed with or in the case of Miles and Ailey, just hung out a bit with- #sixdegrees!

Slide Hampton
Bill Hardman
Junior Cook
Mickey Bass
Wayne Shorter
Art Blakey
Woody Shaw
Billy Harper
Kevin Eubanks
1970's Jazz Mobile
Geri Allen
Wallace Roney
Wayne Lindsey
Michael Bearden
Cleo Laine
Alvin Ailey
Curtis Fuller
Robin Eubanks
Gary Thomas
Charlie Young
Paul Jeffrey
Nathan Davis
Clarence Seay
Tina Fabrique
Diana Krall
Barry Manilow
Tony Bennett
Walter Davis Jr.
Larry Ridley
Carter Jefferson
Roscoe Bowie
Tommy Turrentine
James Zollar
Juni Booth
Earth Wind and Fire
Savion Glover
Stevie Wonder
The Temptations
Smitty Smith
Verdine White
Fred White
Eric Allen
Warren Shadd
Andrew White
Buck Hill
Winard Harper
Yonrico Scott
Agyei Akoto Hargrove
The Duke Ellington Orchestra
Phyllis Hyman
Mercer Ellington
Freda Payne
Brent Birckhead
Charlayne Woodard
Mercedes Ellington
Nell Carter
Martha Wash
Andre De Shields
Billy Hart
Lewis Hayes
Doug Purviance
Thad Jones
Onaje Allan Gumbs
Barrie Lee Hall
Mel Lewis
Miles Davis
Eubie Blake
Alvin Mike Malone
Rick Henderson

MARTIN OR MALCOLM?

On this topic in 2023? Are you kidding me? Malcolm!

THE RESULT OF AN UNTREATED WOUND

This publication has lived in an insular bubble for decades — a magazine seemingly written for the consumption and from the perspective of white journalists (often themselves wannabe jazz musicians) who have had no interest in appealing to a general public. A wankfest of the highest order, largely undertaken and overtaken by white people at the expense of cultivating a legacy amongst jazz's primary heirs — past and future Black generations.

These writers, aka the gatekeepers, historically worked on a tab until this Black man said get the fuck out — now they want their money yesterday and are losing their fucking minds all over social media.

Here's the thing. No matter how they try, the complex chords, the exotic scales and methods, and the never-ending plethora of academic bullshit they write about, they can't escape the inescapable — that nigga element that is jazz that most of them could never even begin to feel from the motherland, which makes their lockstep, impotent writing, and perspective hollow.

They attack our new Senior Editor, Dr. Gerri Seay, a Black PhD in English with almost 50 years on the frontlines in this music, as she dares to write like jazz, and punctuate like jazz, and express herself like a soloist playing at the funeral of an icon in her beautiful tribute to Wayne Shorter — their rigidity is the very antithesis of this music.

So, dear gatekeepers, no more with *JazzTimes*, but feel free to spend your own money partaking in your wankfest at a publication near you.

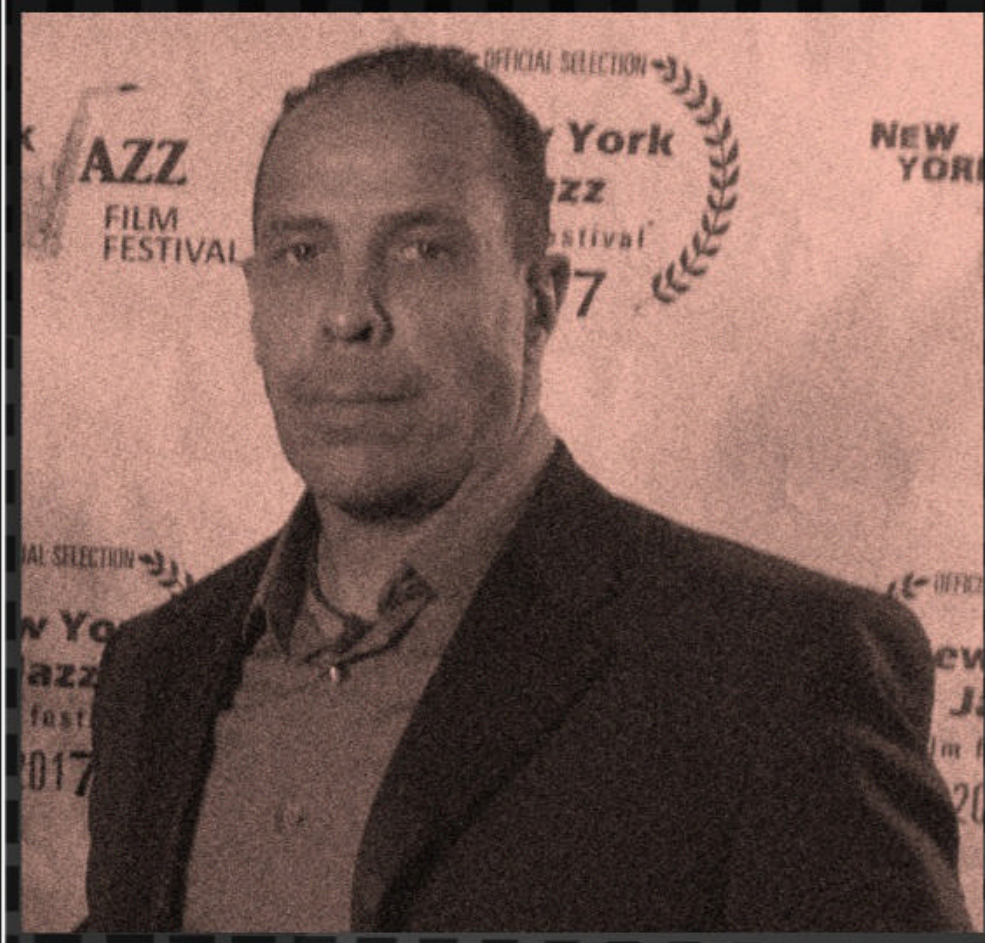
I am making generalizations, for sure. But my White brothers and sister who can feel the motherland need not be affected. Unfortunately, many of the clueless gatekeepers will opine, "Whew, he's not talking about me."

BACKGROUND: SHUTTERSTOCK

OPENING THE GATES: LET'S MAKE JAZZ MUSICIANS STARS AGAIN

I was introduced to the great generation in D.C. at the age of 12 by Roscoe Bowie and the Message Band and Show. Wallace Roney, who lived around the corner from Clarence Seay and me while we all attended the Duke Ellington School of the Arts, introduced us to the artistry of Curtis Fuller and Paul Chambers, respectively, a couple of years later.

Curtis, my idol, became my mentor; he would always tell people, "Chuckie" (as I am known to my friends) "wears his hair like me," and that is because he and the other greats were STARS to us, and we — as it was said back in those days — "stole their drawers."



GOING FORWARD: A NEW ERA

Ultimately, the near-term plans for JazzTimes will focus on the reintroduction and presentation of jazz to the general public; we will publish from a perspective that departs from the gatekeepers with a more photo-centric presentation, more public input, more fun, and a JazzTimes Television Channel to run on The BeBop Network this fall.

Buckle up, 'cuz there is a new HNIC in the house!

BACKGROUND: SHUTTERSTOCK

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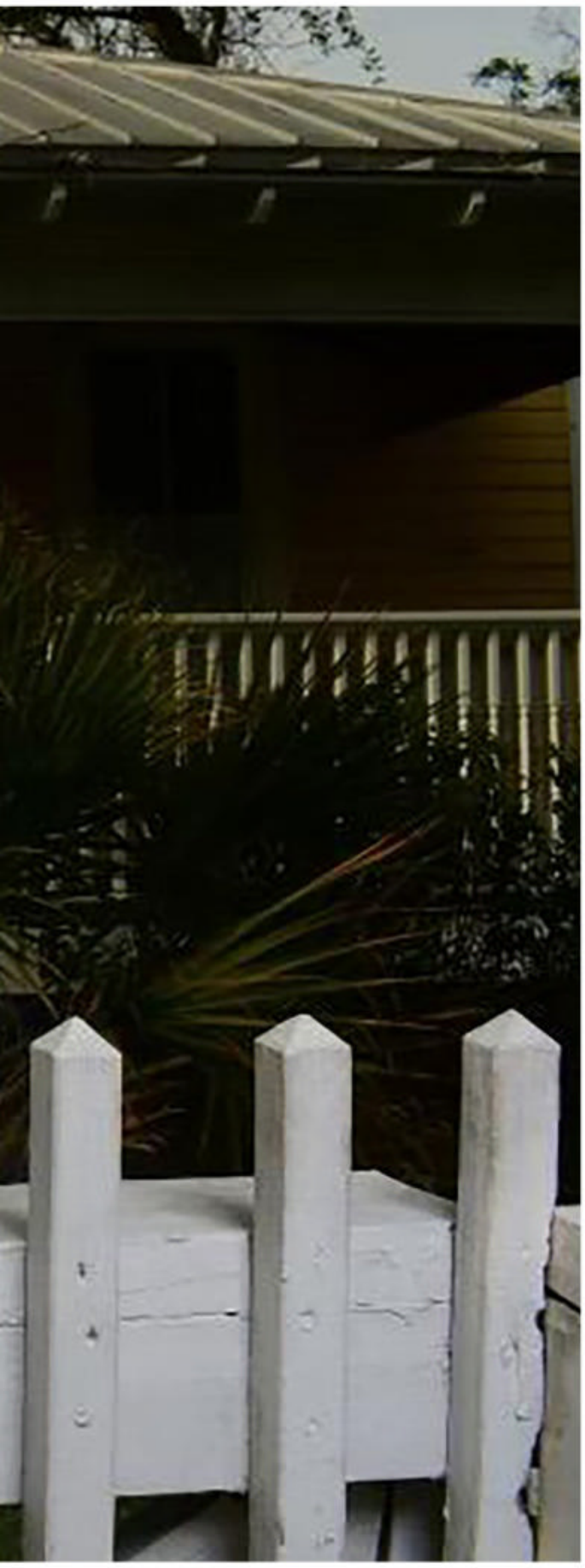
WHO IS Dr. Gerri Seay?



BACKGROUND: SHUTTERSTOCK

Well, Hello. I am Dr. Gerri Seay, and I'll be your Senior Editor for *JazzTimes*. I'm an academically trained person; I've taught most of my life, starting in Public School in Richmond, Virginia. My Undergrad Degree is from Virginia Commonwealth University, my Master's is from Georgetown, and my PhD was taken from the FIagship School, The University of Florida. I've two grown men for sons, and I've been married to **Bassist Clarence Seay** for over 40 years. Whew, right!

So, I'm coming at you from a very different perspective which has not been occupied for quite some time. It's so important to regain this connection and perspective to take a look at an American Art **FORM** that embodies **FREEDOM**. I'll be interviewing our Elders in order to get my bearings. They'll have noticed a good bit that I've not considered.

Then, we'll take a look at where our new Jazz musicians are entering the profession. Are they self-taught or Academically trained? Or Both? Let's identify the most prolific producer of Jazz Artists. Along with that discovery, there must be Local Jazz scenes around the country who've been keeping the music alive. Let's talk to the small Jazz Club Owners and maybe find an understanding and more true vision of what Jazz means to people.

We'll be taking a long look at our Elders and refresh our reasons for honoring them and for looking to them for rootedness. These men have forged a path that folks travel, but they also fully expect that path to take diversions; or do they? Let's have a serious discussion with these men and get to the belief systems that allowed them to flourish among the people.

Billy Harper and **Lou Donaldson** are two such folks I'd like to include. They rarely have a chance to think back and reflect and allow us to hear them and follow their train of thoughts. No doubt they have some

suggestions to make to us, and no doubt they'll be profound. We must continue to respect them and include them in our thinking and our love for the music.

Then, I want to go out in our communities and visit those places that present Jazz and find out about their experience holding down a Jazz Club. It's not easy. But they must have some thoughts after years of making this music available to their communities. Are these big clubs or holes in the wall? Are they well attended? By whom? And who exactly are their mainstays? Do Local musicians take to the stage? Have they discovered Talent? Let's meet some of the folks who are doing the ground work at Keeping Jazz Alive.

Where are new Jazz musicians learning their craft? Are they at the back doors of local clubs as was "a thing" back in the day? Or are they learning from YouTube? Currently, universities around the country are presenting the genre to these young folks and are now hiring practicing professional musicians to do so. That means there is a certain level of knowledge the professionals bring that academics do not possess.

Many professional

musicians are also seeking upper-level degrees in order to teach in these Colleges and Universities. Is that a plus or minus? Then there's the question: "What happens to that Talent that's not in academe? How do they become the next **REAL** Thing?" It's a dilemma, and there may not be solutions.

Jazz ... What is it, and what does it mean to the average person? Where is it now? How do we begin to think about it, much less write about? The Royals, the new owners of JazzTimes, have asked me to bring my perspective to the table. That perspective includes grassroots looks. Who "owns" Jazz Now? Who and what are influencers? Have these factors changed ... if so, how so? How do those factors mentioned affect the inheritors of the art form? Or do they? Where are Jazz's new supporters, or does it have any?

Jazz is equated to Freedom in those sacred places where it was born and continues to be presented. Jazz is talent that continues to change its essence. Jazz talent is not interested in reading its way into the future. Jazz Talent rests on innovation, spontaneity, and an arousal of the gifts Jazz planted in the musician.

Can anyone just buy that? Absolutely Not. So, my work here is to reveal where we are, how we got here, and who is carrying the banner. It may not be what some are used to, but there's that **CHANGE** coming at you.

BACKGROUND: SHUTTERSTOCK

The BeBop Channel welcomes *JazzTimes*

to our Global City for the Arts – Sans the Gatekeepers

by Sue Veres Royal
Co-Founder & COO, The BeBop Channel Corporation

In 2019, we founded The BeBop Channel — a ***Global City*** of artists and arts patrons from around the world, from Helsinki to Harlem and from Tehran to Topeka, who exchange ideas, push artistic boundaries, and interact with one another while profiting as stakeholders in the distribution of artistic works.

Jazz, one of America's original art forms, a musical genre born out of slavery and segregation and once America's most popular music, was at the heart of the formation of The BeBop Channel. We had watched as the music that is central to America, and importantly, African American culture, became siloed academia.

Jazz is now an art form enjoyed by elite audiences and not by the masses. Believing that theater and dance worlds were experiencing a similar fate — ***and believing in the strength of community*** — The BeBop Channel Corporation was founded.

As some of our earliest supporters noted, BeBop is a *HuffPost*-type platform for artists, breaking through the traditional barriers set up by **gatekeepers.**

Gatekeepers continue — even in the age of social media — to determine who gets their voices heard, who gets heralded as the latest artistic genius, and who is given the career-altering awards.

Our vision for *JazzTimes* falls directly in line with our vision for The BeBop Channel, which is to welcome marginalized voices, to allow artists to communicate directly with one another and with the public, and to widen the lens through which stories are told. One of the first things we did upon purchasing *JazzTimes* was to look at the gatekeepers of the magazine; **to our dismay, 90% of the contributing writers were white.**

If this were a magazine focused on classical music, rock music, or techno music, this percentage of white writers would be appalling. But the fact that this was happening to "America's Jazz Magazine," focused on a music that is directly intertwined with African American culture and history, with racism and Jim Crow laws, and with breaking barriers and questioning convention — well, this was simply unconscionable.

You must ask yourself – how is this possible in 2023? While the reasoning behind it can be debated, **the fact that it needed to be changed was beyond reproach — unless you were one of those former gatekeepers.**

The response has been beyond my wildest imagination. Former contributors are not wishing the new owners, one of whom is a Black jazz musician, "good luck" but instead questioning his competence. Former contributors are not wishing the new Black senior editor, a prolific writer with a PhD in English, "best wishes" but instead degrading her writing style, questioning her competence and even her intelligence.

The former gatekeepers have tweeted, "Without us, you have nothing. Fold." and "@JazzTimes is including cologne samples laced with LSD in the May issue." They are encouraging readers to drop their subscriptions, one boldly and publicly labels himself a "sentry" of jazz, and they have even gone so far as to present a mock of the cover for this month's issue on Twitter — complete with Ebonics. Their words say enough, but what is written between the lines says even more.

In the words of Wayne Shorter, "Jazz is a fighter. The word 'jazz' means to me, 'I dare you. Let's jump into the unknown!'" *JazzTimes* is making that jump, and we hope that you will enjoy the new perspectives that will be shared!

BACKGROUND: SHUTTERSTOCK

Arlette Hovinga
@AWHoof
Can someone send the new JazzTimes editor back to high school please?
5:18 PM · 3/10/23 · 419 Views
3 Likes
Matt Merewitz
4d ·
Did anyone see the Wayne Shorter "obituary" posted on the JazzTimes website today? I know the magazine was recently purchased but wtf... "The average listeners knew there was something going on with his compositions but the actual goals that led to his intentions were not yet expressed in a fashion these listener could wrap their arms around. But, they were transported none the less."
57
115 comments 1 share
Like
Share
JBroMusic
@JBroMusic2
Senior editor??? Seriously??? This is some of the worst writing that I've ever read. If you value your reputation, this person should never write another piece for your magazine. Absolute garbage. Wayne deserved better!
12:44 PM · 3/9/23 · 313 Views
8 Likes
Morgan Enos
@otherhouses
This newly-bought, bombed-out shell of a magazine — that recently fired its entire staff and kicked out its stable of writers — not only desecrated the legacy of a late American genius; they're openly calling it "beautiful." Without us, you have nothing. Fold.
Jazz Journalists Association ·
6d
Philip Booth
I was cautiously optimistic about the mag's future. Then I got an email saying all assignments after the issue were canceled (including a feature assignment I had for June). And then ... I read the atrocious Wayne Shorter piece posted on the site. Yikes. Read it and weep.
4d Like Reply
Simon Lasky
Philip Booth I'm so sorry to read this Philip. It feels like a cultural race to the bottom
3d Like Reply 1
Oguh Blog
@OguhBlog
wow. My grandmother could have farted out better bullsh*t than this uneducated and uninformed "tribute". And she's dead.
6:04 PM · 3/9/23 · 82 Views
1 Like
good-bye!

good-bye!

Sean Nowell
4d ·

An Open Letter to the JazzTimes Editorial Staff re: Wayne Shorter Obit

All I can say is: Wow.

And not out of respect for the writing.

The "Wow" is from the shoddiness of writing, grammar and from generally glossing over the career of a great artist.

It sounds like a bot wrote this but a bot would have better grammar and would be more thorough.

You should print a retraction and apology.

Leah Concialdi
@saxolutely

This atrocity of an acquisition seems more and more like The Onion everyday. Sadly, it's not. Wayne deserves better and so do the journalists who are continuously undervalued, yet produce high caliber work for the sake of intellect and art.

RF Silva
@44lomba

Still, days after being published, skips his work with Miles and his Blue Note albums! The most consequential work of Shorter's entire career, completely ignored. The fact that the writer has a Ph.D. in English, got a tenured job, and taught freshman comp for years blows my mind.

11:55 AM · 3/9/23 · **785** Views

13 Likes

Philip Booth
@PBoothMedia

LOL, after getting well deserved pushback on a nonsensical post about an atrocious piece of "journalism," JazzTimes is doubling down. The once worthwhile and influential magazine has become the Donald Trump of music publications. RIP, JazzTimes. How fast you fell. Sad! Birdly!

Orb International
@OrbGazer

This is an appalling piece of writing, made infinitely worse by the importance of its subject. Just terrible writing in every way. What an embarrassment for you. Sad.

8:23 PM · 3/10/23 · **265** Views

6 Likes

Steve Silberman @stevesilberm... · 22h

In fact, the childish, garbled, self-parodic, uninformed "tribute" to the great Wayne Shorter was nothing less than the tombstone of @JazzTimes as an outlet for serious #jazz criticism after its purchase by the BeBop Channel Corporation. What a tragedy.

BACKGROUND: SHUTTERSTOCK

Ryan Maloney
I had interactions with the CEO of BeBop Channel Corp.(new parent company of JazzTimes) some years ago. It was peculiar...and if you read through their public filing and press release paperwork, the same writing "Style" is evident throughout. My guess is the CEO wrote the Shorter piece. BeBop Channel's previous work include the New York Jazz Film Festival and the short-lived streaming sitcom "Giant Steps," starring the CEO and the late Mickey Ba... Nonetheless, "giant Steps" can still be found online. I will reserve further personal comment with the hope that this new endeavor by Bebop Channel will serve to improve on and grow the storied JazzTimes brand.

3d Like 1

Jeff Tamarkin
@jefftamarkin

Congratulations! With one article you have become the laughingstock of the jazz community, singlehandedly killing off a 50+-year-old, well respected publication. Maybe you should rethink your new direction. This is a travesty.

6:30 AM · 3/10/23 · **204** Views

2 Retweets **7** Likes

Dale Smo...
@dales2

Awful. This is a set piece that not about Wayne Shorter. The writer knows nothing at all abou Shorter. There's no way to take this magazine seriously when it publishes crap like this.

5:18 AM · 3/10/23 · **312** Views

3 Likes

Ben Perowsky
We need a Howard Zinn style jazz musicians history book written asap before its too late, maybe its already too late.

4d Like 10

John Bishop
@DrummerBishop

Just like what so many jazz radio stations do when management turns over. They somehow think there's an alternate audience out there just waiting for their brand of *new,* so they hate the old crowd to go f*** themselves. Undoubtedly a fine business model...

7:22 PM · 3/1... 36 Views

9 Likes

David Aldridge
@DAldridgeDrums

Train wreck.

12:18 AM · 3/11/23 · **182** Views

1 Like

Caroline Leavitt @Leavittnovelist · 1d
@jazztimes used to be respected brain food. Why the quotes around nouns, random capitals like Him in mid sentence? Hep cats? This is a sorrowful disgrace from a once innovative magazine.

good-bye!

BACKGROUND: SHUTTERSTOCK

JazzTimes' Direction

By Dr Jeff Gardere | **Photos By Ronnie Wright**

I MUST SHARE, in all honesty, that being given the gig of writing a monthly column for the legendary JazzTimes is an honor and quite daunting at the same time. But it is also exciting that I have been included in the new direction of this venerable publication, one which that acknowledges and embraces diverse voices, artists, and ideas in embracing the American art form called jazz.

I believe I am in a unique position aAs a board-certified clinical psychologist, professor of psychology and behavioral medicine, author, talking head on the news, part-time musician, actor, producer, and reality show shrink, I believe I am in a unique position to give a different take on how jazz has and continues to influence and change the world.

In no way am I boasting about the many hats I wear;, the point I am making is that on any given day, I have a foot in many different worlds, but music, especially jazz music, has influenced and has been an integral part of all my professional experiences, not to mention my personal trials, tribulations, and triumphs. In essence, jazz music has become the soundtrack of my life and guides my thoughts, my actions, and my interactions and interventions.

When I give advice to my patients who are going through it, I may channel **CHARLIE CHAPLIN** and counsel them to "Smile smile though your heart is breaking, and you'll find that life is still worthwhile ilf you just smile." When I am lecturing medical or psychology students, and I want them to do their work instead of slacking, I may conjure up **CHET BAKER** and may sing (to their dismay), "Do it the hard way, and it's easy sailing, for only the soft way has a chance to lose!"

If I am giving a television interview on an important news story, depending on the gravity of the situation, and the complexity of the energy I want to give, I may pace myself in the rhythm patterns of **MAX ROACH** or **ART BLAKLEY.** And if I want to express outrage at some political injustice

JazzTimes' in-house shrink and "America's Psychologist," **Dr. Jeff Gardere** is a contributor to *Good Morning America*, FOX network, *Today* show, MSNBC, and CNN. A Board-Certified Psychologist, Dr. Jeff was a longtime friend of the late, great Mickey Bass and is a pretty good crooner!

BACKGROUND: SHUTTERSTOCK

in a podcast, then I may model **LOUIS HAYES'** energy from his frenetic and loud drumming.

So as you can plainly see, my articles in the JazzTimes will always have at their foundation and philosophy, no matter the topic, the role and influence of jazz music as part of the etiology, the manifestation, and the outcome.

The articles and the musings I will be contributing to the great JazzTimes will provide anecdotal, personal, and empirically based information on how jazz can explain our human condition, and our culture shock from the advent of the pandemic, rapid climate change, political divisions, injustice, war, and hate. No doubt I will explore the psychology of the writers, artists, musicians, and producers and how their personalities drive and are manifested in their work.

I will explore how jazz music can be the balm in the Gilead, a healing force for any dysfunction or problem that may be plaguing the individual or our society. Believe me, this will not be a stretch, given that listening to jazz is fun and provides stress relief, which can help people learn better and live longer. As well, learning jazz may be the ultimate in training young minds to think critically and creatively, according to an article that appeared in Psychology Today in April 2014 (". (What Jazz Music Can Do for the Brain" by William R. Klemm, Ph.D.Psychology Today April 27, 2014).

I often say to anyone who may want to listen, truly that without a song, a man or person truly ain't got a friend. And that, my friends, is the point of my passion with jazz music, ; this unique art form created by the pain, struggles, joy, and genius of African American slaves and their descendants and embraced and played by all people, of all races, religions, and cultures, reflecting their struggles, their history, their voices, their dreams, is a manifestation of the collective unconscious of humankind.

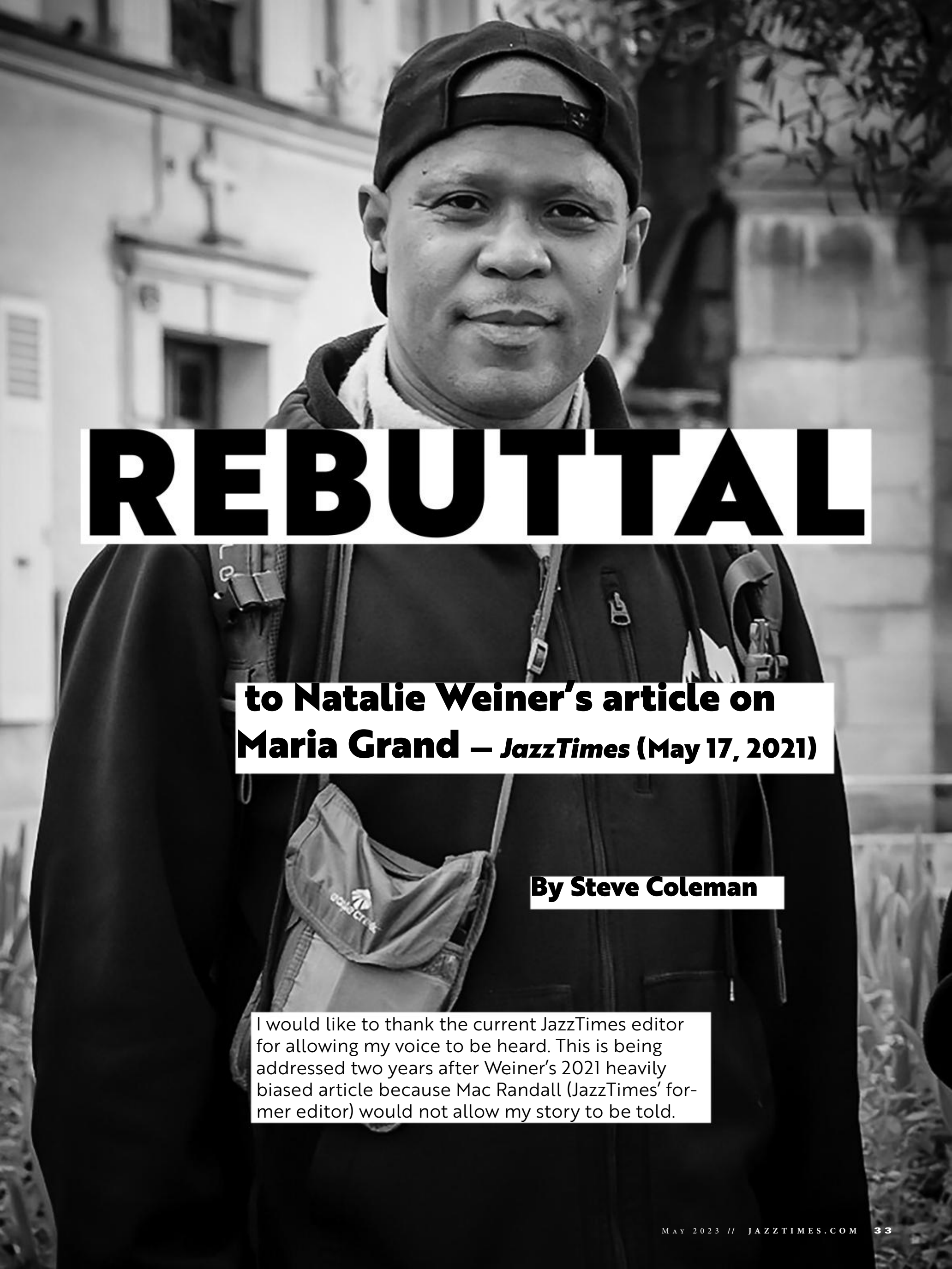
So in that vein, I will share the incredible and beautiful real-life stories of pain and hardship that have been so eloquently and powerfully sublimated into the timeless jazz music that not only told the struggles of past times, but also still define and give perspective to our conflicted present and our uncertain future, but most importantly fuel s the faith that keeps hope alive!

Finally, stay tuned to my new magazine show, **790 Riverside Drive** — , yes, broadcasted from my Washington Heights, New York, apartment — , which will be live and interactive on the JazzTimes Television. We will feature music, arts, healing, exercise, healthy cooking, and more, that are a celebration of a healthy lifestyle. And, of course, we will be sharing talk and live music from some of our living jazz legends, working jazz artists, and the young jazz lions who are on the scene.

Can't wait to connect with you, "Body body and Soulsoul!"

—DR. JEFF

BACKGROUND: SHUTTERSTOCK



REBUTTAL

to Natalie Weiner's article on Maria Grand — *JazzTimes* (May 17, 2021)

By Steve Coleman

I would like to thank the current JazzTimes editor for allowing my voice to be heard. This is being addressed two years after Weiner's 2021 heavily biased article because Mac Randall (JazzTimes' former editor) would not allow my story to be told.

My complaint is about the biased, one-sided depiction of my legal dispute with Maria Grand, which was never ethically investigated by Weiner. The article should've been limited to Grand's music.

My defamation litigation is ongoing, despite what was falsely claimed in Weiner's article. It shouldn't have been mentioned at all without proper vetting — unless the purpose was to help Grand. Grand's narrative relies heavily upon the tendency to dehumanize Black men as violent, scary, and distrustful, in keeping with this nation's long history of confirmation bias.

The details of the sexual relationship between Grand and me should have remained private. However, Grand chose to ignore the advice of an attorney, Lisa Miller, and instead published her knowingly false narrative. Grand distributed her lies to my friends, professional colleagues, and to music industry professionals (journalists, promoters, publicists), while weaponizing her white privilege

ARTER MIDD
ars Are
1999

and the #MeToo movement to circumvent the need for evidence. Grand engineered an environment which discouraged people from hiring me and, by extension, those who worked with me.

For those who are unaware, in November 2017, Maria Grand began covertly sending several versions of letter(s) to the aforementioned individuals, falsely accusing me of rape, kidnapping, and sexual assault. Grand (and the many individuals she conspired with) made it their mission to prevent me from working. Contrary to what Weiner wrote, ***Grand did identify me by name to almost all recipients.*** Had Weiner vetted Grand (or contacted me), she would have learned this.

Weiner would have also discovered that Grand spent years in a consensual relationship with me, which many knew about yet said nothing against. This relationship turned sour when I rejected Grand's desire that I leave my wife and marry Grand. From there, things grew worse, devolving into threats to harm my career, which she later made good on via her letter(s).

In an effort to whitewash Grand's letter(s), Weiner ignored multiple criminal accusations of three years of repeated forced sex, instead falsely portraying Grand as never claiming that our relationship was anything but consensual.

Weiner:
"Coleman replied with a more widely distributed and considerably more explicit letter of his own, which included a slew of personal text exchanges intended to prove that it had been a consensual relationship—although Grand had never claimed otherwise."

The "text exchanges" are of Grand continuously asking me for sex, throughout the same three-year time period that Grand falsely claimed she did not desire **ANY** sex with me, proving that she knowingly lied. Grand's letter, falsely describing me forcing her to have sex and lying that I told her that she owed me a "lifetime of pu**y," is not explicit?

Here are examples of the criminal accusations in Grand's accusation letter(s):

"In September 2013 he broke up with me.... By that point, though, I wasn't in love with him

anymore. I didn't want to be intimate with him anymore. That period is when the sexual harassment started." **Document 87-1**

What Grand refers to as **"sexual harassment"** is really forced, unwanted sex, allegedly obtained through extortion and coercion, for three years (October 2013 thru September 2016). The following "explicit" accusations of forced sex in Grand's letter(s) were presented to the district judge but never referenced or quoted in his ruling:

"However in the last three years of my interaction with him I have been sexually harassed and pushed into saying yes to sexual acts I did not want to do." **Document 102-4**

"Whenever he offered me more work, he would wait until I actually slept with him to solidify the dates." **Document 87-1**

"***On tour I would have to sleep with him at the end of the day lest him be absolutely angry and sometimes refuse to rehearse the band the next day."*** **Document 87-1**

Coerced, extorted, unwanted sex is a federal crime called sexual abuse — 18 U.S. Code section 2242 — commonly referred to as rape.

"Rap*e is a type of sexual assault involving sexual intercourse or other forms of sexual penetration carried out against a person without their consent. The act may be carried out by physical force, coercion, abuse of authority,..."* (Wikipedia)

Harvard Professor Vijay Iyer, whom I mentored, conspired with Grand to harm my career. Iyer, a ringleader conspirator, required no evidence, choosing instead to reflexively believe Grand without a shred of proof. Private communications obtained via subpoena later revealed that I was presumed to be guilty, while Grand was presumed to be a victim, simply based on our physical appearances — Grand is a younger white woman, and I am an older Black man. Statements made against me and three other Black male musicians surfaced in private communications written by Iyer. Iyer has for years refused to publicly address both this statement and his role in helping Grand to harm my career.

In November 2017, Grand and Iyer assembled a group of 25 musicians and journalists, about a third of whom (all non-Black members) covertly plotted to destroy my career. Subpoena documents reveal that Grand manipulated this group from behind the scenes. Yet in her deposition, Grand repeatedly lied under oath, denied contacting journalists, denied receiving help editing her letter(s), made no men-

tion of her multiple conspiracies to harm me, and issued many other lies, apparently unconcerned about perjury.

Grand also lied to key allies, such as Iyer, telling them that she was only sending her letter(s) to friends while actually distributing to influential promoters and journalists. Grand lied that I abused and physically beat my ex-wife, the great pianist Geri Allen. Grand specifically sought out journalists (New York Times, two from NPR, New York Daily News) to publish articles on her false accusations, which she admitted in deposition testimony she knew would damage my career. The falsehoods in Weiner's JazzTimes article amplified this harm.

Grand's letter(s) created a lynch mob with their sights set on me, a Black American man (almost all who assisted Grand were non-Black). Once I moved to defend myself against her false accusations, Grand's weaponizing of #MeToo gained her financial backing to cover her public relations efforts and legal defense. Grand knew that in America, few would believe that any Black man accused of raping a white woman was innocent, especially within an environment where multiple men were being canceled.

Of course, I would like to be presumed innocent until proven guilty. However, in my lifetime, I've learned that innocent until proven guilty is rare for Black people. Thus, I have provided a link to mountains of evidence proving that Maria Grand's criminal accusations of forced sex, kidnapping, and sexual assault were knowingly false.

Both Grand and her unethical lawyers know that she is lying. The evidence is overwhelming. Their only chance is to silence me and keep this dispute from going to a public trial. One cannot simply make criminal accusations knowing that they are false. This is some Emmett Till shit. Grand and her co-conspirators wished to destroy my career via eliciting emotional outrage, without evidence. Review the evidence at the QR link below. Make up your own mind.

https://colemanvsgrand.info

colemanvsgrand.info

Arturo O'Farrill Returns

WITH LEGACIES

By Jazztimes Staff

Photos By John Abbott

Arturo O'Farrill returns to his first love – the piano – on his new Blue Note album *Legacies* out April 28. Renowned as a composer, arranger, and bandleader, here the 8-time **GRAMMY**-winner puts the emphasis back on his striking pianistic abilities with a 9-song set that juxtaposes stunning solo piano flights and dynamic trio performances with O'Farrill accompanied by his son, drummer **Zack O'Farrill**, and bassist **Liany Mateo**. The trio's rollicking rendition of **Bud Powell**'s "Un Poco Loco" is available to stream or download now.

The repertoire on Legacies also includes pieces by **Thelonious Monk** ("Well, You Needn't"), **Herbie Hancock** ("Dolphin Dance"), **Carla Bley** ("Utviklingssang"), his father **Chico O'Farrill** ("Pure Emotion"), and Puerto Rican composer **Pedro Flores** ("Obsession"). The album follows O'Farrill's 2021 Blue Note debut *...dreaming in lions...*, an album that presented two multi-movement suites composed by O'Farrill and performed by the 10-piece assemblage **The Afro Latin Jazz Ensemble**.

"How did a classically trained musician with an Irish/Mexican/Cuban/German heritage and a propensity toward the avant-garde became the poster boy for Afro Latin Jazz? Obviously, by falling in love with Jazz piano," says O'Farrill. "I have always been a jazz pianist first, and all that other stuff afterwards. When **Don Was** asked me to record this side of me I was very grateful for the chance to return to my roots as a musician."

Born in Mexico and raised in New York, Arturo O'Farrill continues to deepen his engagement with

Cuban arts and culture, always in his distinctively hybridizing way, much like his father, Havana-born Chico O'Farrill, the son of an Irish father and German mother. With ...dreaming in lions... O'Farrill adds to a celebrated catalog of previous efforts including *The Offense of the Drum* (with **Vijay Iyer**, **Edmar Castaneda** and other guests); *Cuba: The Conversation Continues* (with **Rudresh Mahanthappa**, **DJ Logic**, more); *Familia: Tribute to Bebo and Chico* (with **Chucho Valdés**, the **Third Generations Ensemble** & **Anoushka Shankar**); *Fandango at the Wall: A Soundtrack for the United States, Mexico and Beyond* (with **Regina Carter, Antonio Sanchez** and many others); and *Four Questions* (with **Cornel West**). Deeply informed by the vernacular and rich traditions of Latin jazz, this music is never constrained by categories; it is consistently global in outlook, in keeping with O'Farrill's pedagogical vision as the recently appointed Professor of Global Jazz Studies (and Assistant Dean for Equity, Diversity and Inclusion) at the UCLA Herb Alpert School of Music. He is among the foremost practitioners in Latin jazz but also one of the most authoritative composers in current small- and large-ensemble jazz as a whole.

LISTEN TO "UN POCO LOCO"

BLUE NOTE

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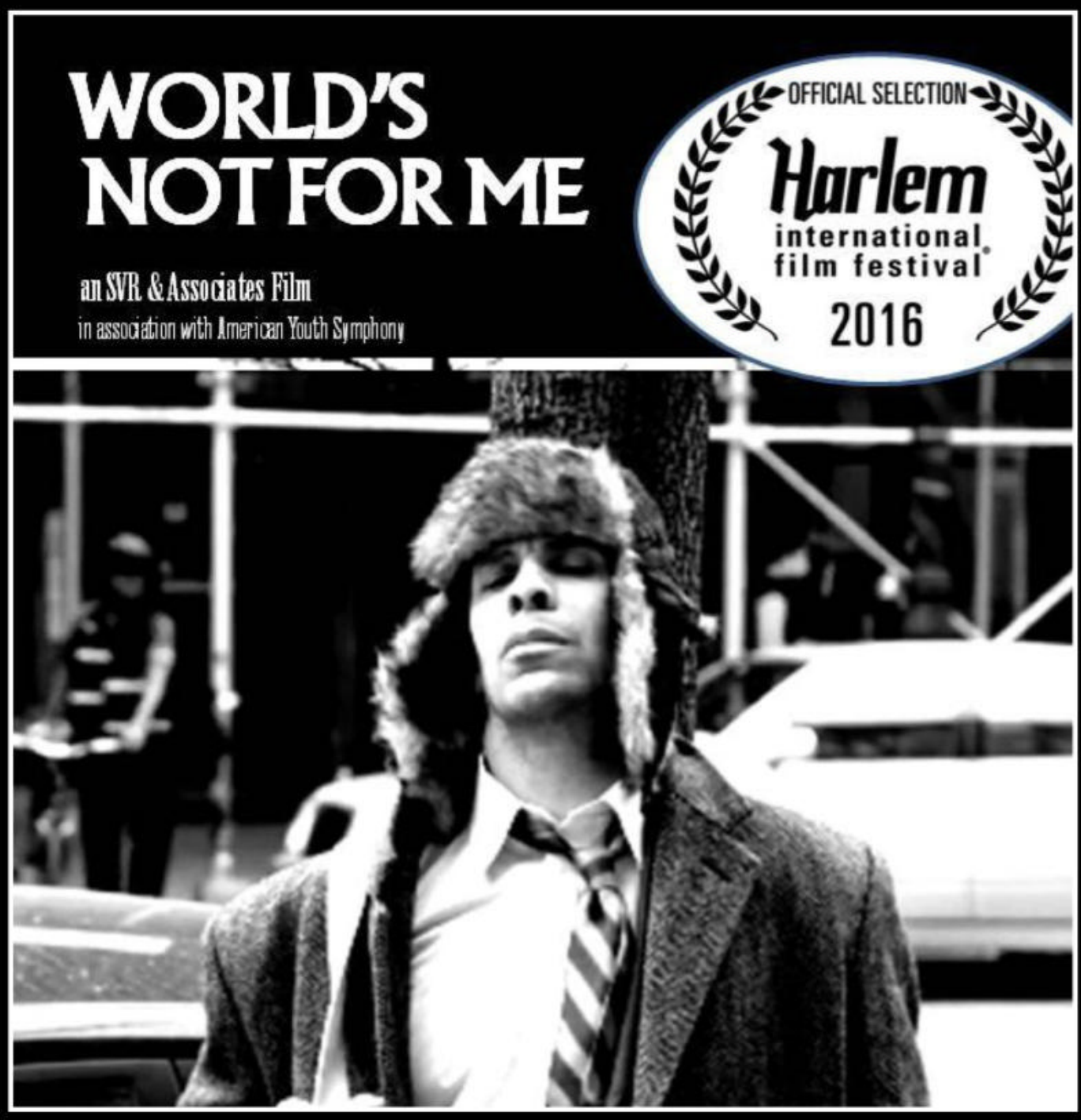

World's Not For Me (UNITED STATES)

The BeBop Channel New York Jazz Film Festival Landmark Film for 2016. A jazz musician wakes up from a near 30 year coma to find a world he once knew is gone on every level - musically, culturally and economically. Featuring the music of then 17 year old trombonist and Art Blakey alum Gregory Charles Royal from the 1979 release *Dream Come True* with Geri Allen. Stars sons Marist and Tanner Maret. Directed by Henry Joseph. 2016.

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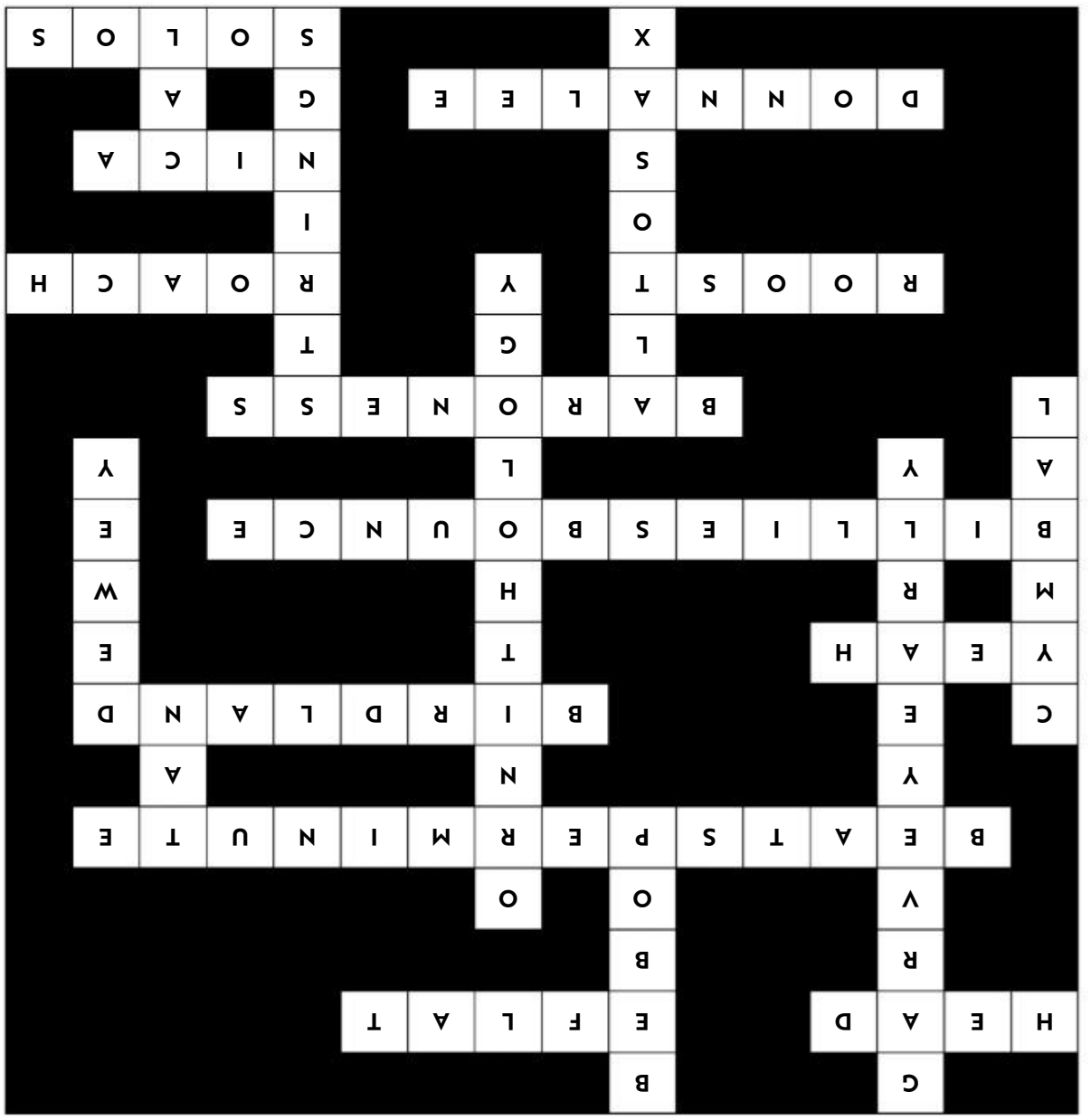
JAZZ CROSSWORD ANSWERS



1. Garveyearly
2. Bebop
3. Head
4. E Flat
5. Beats Per Minute
6. Ornithology
7. Tan
8. Cymbal
9. Birdland
10. Dewey
11. Yeah
12. Billies Bounce
13. Baroness
14. Alto sax
15. Strings
16. Roost
17. Roach
18. Nica
19. Cal
20. Donna Lee
21. Solos

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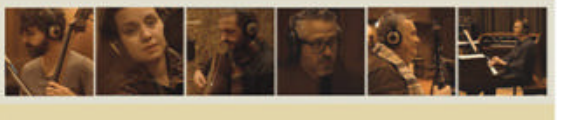
TORA COLLECTIVE
PETROS KLAMPANIS

Bassist/composer Petros Klampanis looks to past and future as he transforms traditional Greek music with his new album Tora Collective.



Areti Ketime - *voice*
Giorgos Kotsinis - *clarinet*
Thomas Konstantinou - *oud*
Kristjan Randalu - *piano*
Petros Klampanis - *bass*
Ziv Ravitz - *drums*

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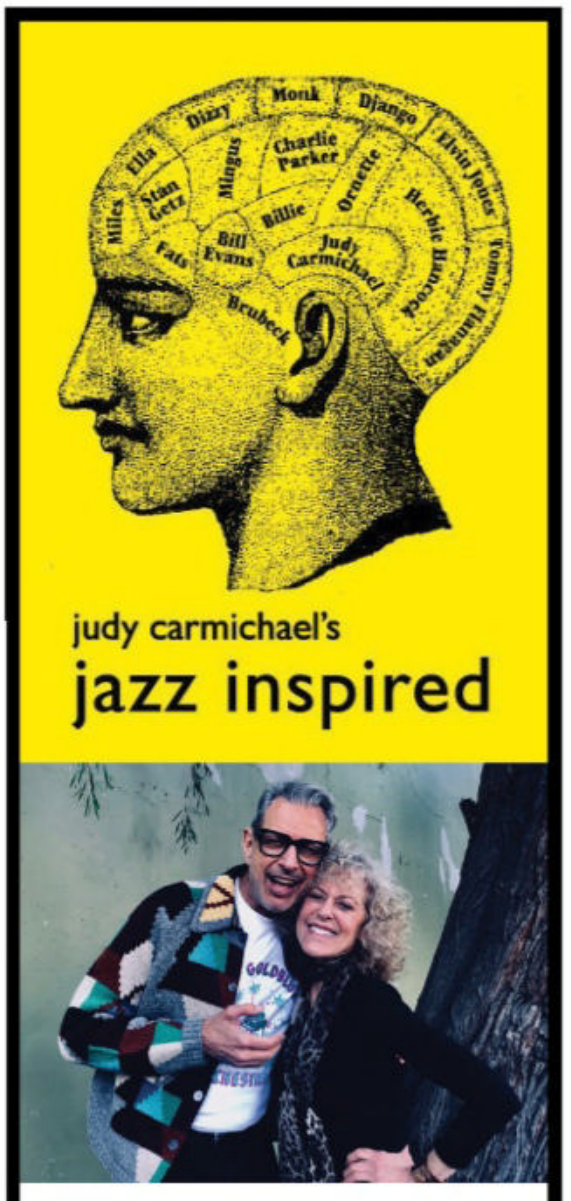

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UPCOMING GUESTS

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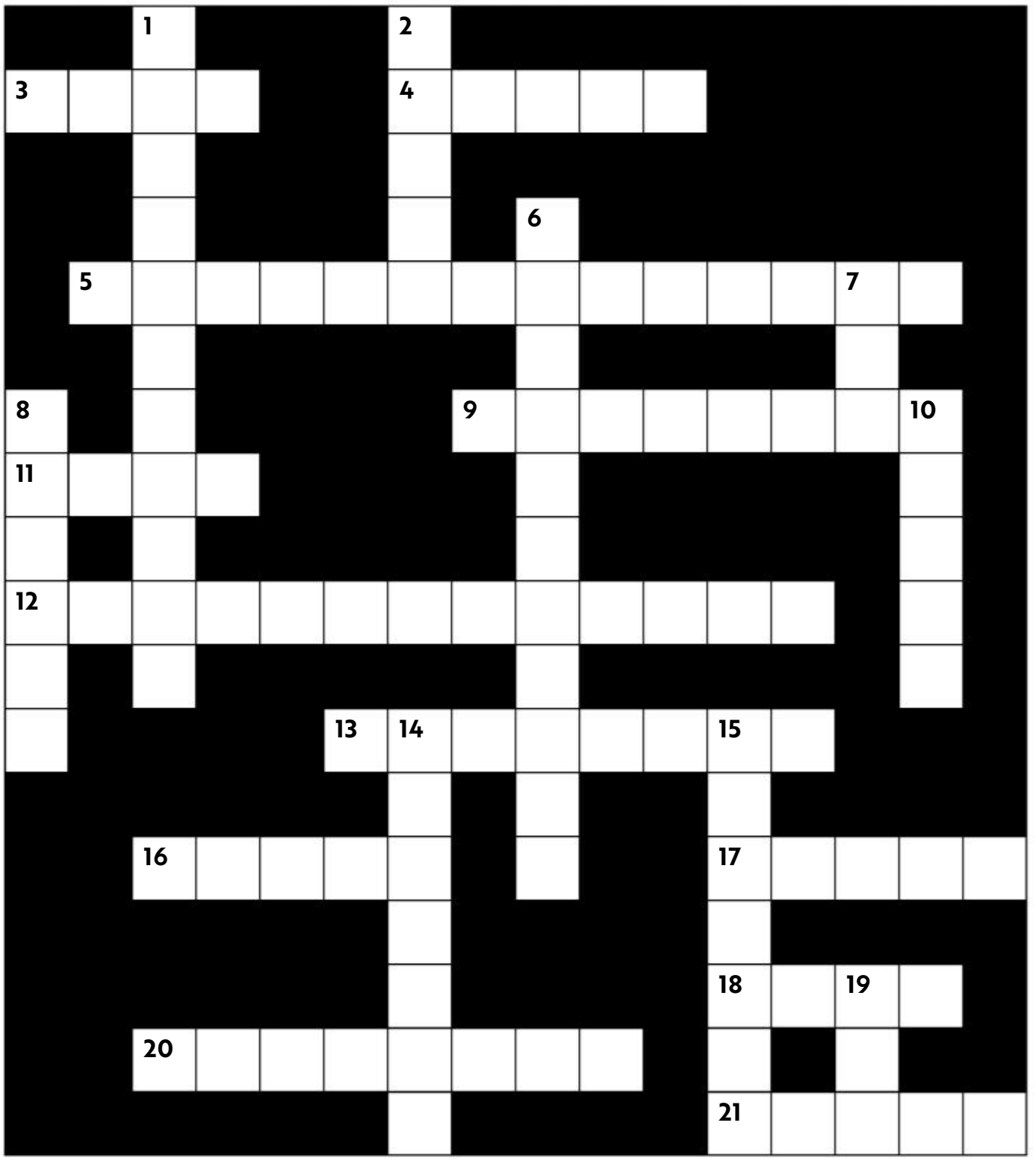
JAZZ CROSSWORD

Charlie Parker



CLUES

1. South of 125th where they celebrate Charlie Parker every year. (combined word)
2. So fast it will make you Dizzy.
3. It does include the bridge you know.
4. You have a minor problem if you're above a C.
5. It was definitely more than 120 of these.
6. Mike Tyson and Charlie Parker have this in common.
7. The other half of Ellington's fantasy.
8. It means something, a symbol of sorts especially when thrown at you.
9. It might be on 44th now but nine blocks up was the original hang.
10. What does a trumpet legend and a library have in common?
11. When it's funky, we all say it!
12. One flat and 12 bars you can always count on, no matter who wrote it.
13. Jazz was her riches.
14. Its music looks like it was written in the bass clef, but it's a lot higher than that.
15. Bird was real pretty with them.
16. The cats had to find a new perch after 1948.
17. Chick and Jo showed him the flow.
18. The Rothschilds were not happy with her.
19. Bop wasn't so hot there even though the weather was. (abbr.)
20. Curly Russel probably loved the song but hated the key.
21. Say what you gotta say and get the hell out.

See answers on page 47.

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